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AMERICAN ART NEWS.

Vol. V. No 3.

NEW YORK, NOVEMBER 3, 1906.

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EXHIBITIONS.

Astor Library.—Exhibition of color plates (wall and ceiling designs) from "Dekorations Motive der Malerzeitung." Prints from "The Etchers", English publication illustrating English etching in the '80's.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Collins Galleries.—Old and rare prints of the XVIII. Century.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Old Masters.

Fishel, Adler and Schwartz.—Fine paintings by noted artists.

Gimpel and Wildenstein Galleries.—High class old paintings.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelaine, French furniture, etc.

Holland Art Galleries.—High class modern paintings.

Knoedler Galleries.—Works of Art.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Leicester Galleries, London.—The Collected Works of W. Holman Hunt, O. M. D. C. O.

Lenox Library.—Exhibition of Hopkins collection of photographs of Italian works of art.

Macbeth Galleries.—Paintings by American Artists.

Montross Gallery.—Works by American Artists.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Noe Galleries.—Important paintings of exceptional quality by the Barbizon and Modern Dutch Masters.

Oehme Galleries.—Paintings and Water Color drawings.

Powell Gallery.—Exhibition of Pastels, Oils and Illuminated Books by Mrs. Florence Gotthold. Marine Mo-saics by W. Cole Brigham.

Pratt Institute.—Exhibition of Photographs of American Indians to Nov. 10.

Ralston Galleries.—Works of Art.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

H. O. Watson & Co.—Decorative works of art.

Williams (Max) Gallery.—Old English colored prints, after Moreland and others.

SALES.

Fifth Avenue Art Galleries.—Exhibition and sale of W. Starbuck Macy's collection of English and Colonial Antiques, beginning Nov. 12, at 2.30 P. M., and continuing for two weeks.

In competition with King Edward of England, who sought it as a memorial of his mother, the late Queen Victoria, J. Pierpont Morgan has secured the original Cluny Bible, in illuminated text, on parchment, the work of the Cluny monks, in France, and more than 200 years old. With it he also

The annual "Get Together" dinner of the Salmagundi Club will take place in the galleries of the club house, No. 14 West Twelfth Street, on Tuesday evening, November 6. Artist members of the club are looking forward with keen interest to this event, which will usher in the season at the Salmagundi.

A dispatch from Hartford, Conn., during the week stated that fifty paintings had arrived at the custom house in that city addressed to Richard J. Dillon, a member of the charity commission. The pictures were marked "copies," but further search revealed

ly came into the possession of H. S. de Souhami, an art dealer of this city, who offered the tablet to the Museum. After negotiations with the trustees, it was finally decided that the Museum funds were not sufficient to justify the expenditure for so large an amount. Sir Caspar Purdon Clarke has been quoted as saying that the tablet was a striking work of art, and that the Museum would probably have purchased it had not the funds been more needed for other purposes.

Gilbert Gaul, who has been painting in Nashville, Tenn., for a year past, is now engaged on a series of war pictures, to illustrate scenes and incidents on the Confederate side during the Civil War. Owing to the fact that after the war Southern artists could not find support in their section from the impoverished condition of the country and sought northern markets, the Confederate side of the great struggle has never been properly depicted, while Northern artists have painted naturally the Northern side, and from the Northern standpoint. No more capable painter than Mr. Gaul could have been selected to depict the war scenes of the Confederacy, and he is now finishing the fourth of a series of battle and camp scenes, to be twelve in number. These are to be reproduced in color and to be sold in portfolios all through the South. The series is to be called, "With the Confederate Colors."

Lord Curzon has, it is said, consented to the exhibition in this country of his wonderful collection of Oriental treasures, formed by him in the course of his travels in the Orient during the last twenty years, and notably during the seven years when he was Viceroy of India. The collection illustrates the arts of India, Burmah and Tibet, as well as Turkey, Persia, Siam and China. Many of the things were presented to him and to the late Lady Curzon during his term of office as Governor General, and include the most superb ivory carvings, costly enamel work, figures of Buddha, offered to him by the Llama of Lhasa, rugs and carpets that are gifts to him from the late Shah, and wonderful samples of Oriental arms and armor. At present it is on exhibition in the South Kensington Museum, London, and its coming to America for exhibition, probably in the Metropolitan Museum, and possibly in one or two other institutions in this country of the same order, will depend largely upon the arrangements which can be made with the custom house authorities.

Prosecution of the Art Students' League by Anthony Comstock was continued before Magistrate Mayo in the West Side Court on Monday, and opened with a discussion between Mr. Comstock and E. C. Crowley, counsel for the defense. Mr. Comstock is quoted as saying: "Where there is a man responsible I do not want to prosecute a girl, and there are men responsible in this case." The case was continued on Tuesday when Miss Robinson, of the League, appeared as witness, but was subjected to such a searching examination that she swooned and was carried outside in a fainting condition. A bandying of angry epithets ensued between Lawyer Crowley and Mr. Comstock.



PORTRAIT MRS. FREDERICK S. FLOWER.

By Charles F. Naegle.

has obtained an illuminated copy of the original order of arrest for John Bunyan, on a charge of heresy, also on parchment, and the work of the artists in Cluny Abbey.

The Bible alone was considered one of the finest works of art in France.

Mr. Morgan is said to have paid \$20,000 for the Bible and manuscript.

A painting of Venus and Adonis, said by experts to be a genuine Rubens, has been seized from Memtor Wetzstein, secretary and treasurer of the Ideal Concrete Company, of South Bend, Ind., by Thomas H. Keefe, a special agent of the treasury department. The picture is 12 by 14 inches, and painted on copper. It is now in the possession of the Collector of Customs and may be sold at auction.

paintings by such artists as Bouguereau, Ziem, Daubigny, Corot and Jacques. Mr. Dillon, when asked for an explanation, said that his old friend Pat Sheedy has requested him to have the paintings come to him. In an interview here after this announcement, Pat Sheedy said: "I have not been in Hartford for an age, and have not arranged for the shipment of any painting there. Personally I do not deal in four-franc paintings." There is, however, a Tom Sheedy in Hartford. Maybe he's the man you speak of."

A terra cotta tablet by one of the Della Robbias, was recently removed from the Metropolitan Museum of Art, where it was held under consideration for some time by a committee of trustees of the Museum. The work was once valued at \$50,000, and final-

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women. Any further information or details desired will be furnished by application in person at this office.

The enrollment at the Art School of Pratt Institute, Brooklyn, is 850, and over 400 students are pursuing regular day courses covering from two to four years. Students are present from 9 to 4.30 daily. In the evening classes there is an enrollment of over 300 students, these classes meeting three nights a week. 150 students are working in Saturday classes.

The exhibition of photographs of American Indians and Indian life, in the art gallery of Pratt Institute will be continued until November 10.

The enthusiasm of the students of the Art Department of Pratt Institute, Brooklyn, is shown by the fact that the Alumni Association has rented a house of four floors in close proximity to the Institute and furnished it as a club house. There is also a café in the basement. Any former or present student of the department may become a member upon the payment of a small amount. The association is responsible for all expenses, including rent.

On Wednesday, November 7, Mr. Walter Scott Perry, Director of the Department of Fine Arts, Pratt Institute, will give the sixth lecture in the course of lectures for 1906-07, subject: "Canton and Other Eastern Cities. The Art of China and Its Influence." This lecture will be given in the Assembly Hall, main building, Pratt Institute.

An interesting exhibition of black and white illustrations and studies, by Albert Matzke, was held in the members' room at the Art Students' League, from October 25 to 27, inclusive. Mr. Matzke has recently been engaged to assist Albert Sterner with his two large illustration classes. He has also taught the afternoon costume sketch class for two years with excellent results. His water color paintings of out-of-door subjects are charming, some of which may be seen in the New York Water Color Club annual exhibition, soon to open in the Fine Arts Building.

The male students of the Academy of Design are organizing a glee club for the purpose of encouraging the school spirit and for composing school songs.

The students school committee of the Academy held a meeting on October 24, at which it was resolved that the chairman ask the school council, comprised of Academicians, to concede to certain requests made by the various classes. On account of the growing importance of the sketch class its monitor, Jos. Fiorelli, was voted to represent it on the students' committee, of which he was elected recording secretary.

Mr. Robert Henri has returned from Spain and has resumed his work with his classes at the New York School of Art, 2237 Broadway. The composition class has been changed from Thursday to Wednesday at 11 o'clock.

The classes at the Cooper Union Woman's Art School are now in running order. The art history and anatomy lectures began this week. Eliza Richardson delivered the first-year art history lecture, on October 30, and the lecture for the sec-

ond-year class was given November 2. Mr. Brewster delivered his first anatomy lecture on October 29. Last year these lectures were given in the afternoon, but as they were not well attended Mr. Brewster thought it best to hold them in the morning this year.

The modeling class from life began October 15 and will continue six months.

The Association of Graduates and Students of the School of Applied Design, 200 West Twenty-third Street, has established a Register or Employment Bureau at the school under the supervision of Miss Frances G. Scott, the assistant secretary of the school, for the purpose of supplying positions to the members of the organization, who consist of finished professionals as well as students. Since its opening early this month a number of applications for employment in departments of design have been filled, and the association is gratified with the results of its endeavors. The Register is supported by a fund derived from a fair held last winter and by the annual dues of the members, there being no charge to either side in supplying positions.

The educational work of the Y. W. C. A., 7 East Fifteenth Street, of which the Art School furnished not the least attractive portion, has just received the award of a gold medal from the International Exhibition at Milan, Italy. Following the bronze medal awarded the Art School at Paris, in 1900, and the silver medal from the exposition at St. Louis in 1903, this award seems to indicate a widespread and increasing interest in its aims, methods and results.

The art class of the Recreation House, 186 Chrystie Street, opened on Sunday, October 28, with an interesting exhibition of its work. This class is self-supporting, and is instructed by J. Salzman, an art student and illustrator for the various magazines, and consists of about eighteen boys between the ages of fifteen and eighteen, meeting every Sunday morning in the Recreation House. The members take turn posing for the class, and they also have newsboys and bootblacks as models. Together with the art class there is one in decorative needlework for children, instructed by Miss Hannah Bernstein.

The exhibition was opened by Henry Asen, who delivered an address on the "Progress of the Art Class," followed by an excellent program arranged by the head workers, Dr. Bertha F. Lubitz, Mrs. Deborah Wolff, assisted by Alfred Seelenfreund, Charles Cogut and Henry Asen. The exhibition was well attended by persons prominent in society and settlement work, and closes to-day. The directors of the Recreation House include Jacob H. Schiff, Isidore Straus and others.

The West Side Branch of the Y. M. C. A. has added another course to its art department, to be conducted by Nicholas Vachel Lindsay, under the title of Art Development, for the purpose of giving citizens in all vocations a better understanding of the principles which underlie the building of a great city. The class will spend about four weeks on each topic, including Egyptian, Greek, Roman, Romanesque, Renaissance and Modern Art. The lectures began on Wednesday evening, October 24, at 8.30, and will so continue until March. Every Monday evening the class will go to the Metropolitan Museum, to the section covered by the Wednesday evening talk. The course is free.

BOSTON.

The "Hallow'een Festival" of the Copley Society, October 31, was the event of the week, for it called together in Copley Hall, a large gathering of artists and their friends. The entire company represented "ghosts" of all sizes, ages and kinds. The games and sports were thoroughly in keeping with the character of the affair and were very amusing.

Copley Hall was transformed by its decorations into a vast mysterious place with stacks of corn, mammoth pumpkins, etc., lighted by jack o'lanterns.

At midnight supper was served and in the small hours the festival came to a close.

At the Museum of Fine Arts the exhibition of old Italian lace, and of old silver, well arranged in the same gallery, continues to attract many visitors.

Many important courses of lectures are announced by the Museum committee. "Decorative Art" is the scope of one course, and in this C. Howard Walker, the director of the department of design of the Museum school, will deliver nineteen lectures. Others will be given by Frank Miles Day, of Philadelphia, and H. V. Manchester, of London.

The school of Drawing and Painting connected with the Museum of Fine Arts, reopened in October, with a large number of students enrolled. William Paxton has been added to the list of instructors, with the study of the casts. Mr. Hale moves up to the charge of the life class, and Frank Benson and Edmund Tarbell teach the portrait class and the most advanced pupils.

Eric Pape's Art School also opened on October 1, and a new instructor is also added to the list there, Mr. Frank Noyes, of Boston.

Scott Clifton Carbee, who has had a "summer school" of painting during the last four months in Boston, has recently moved into the new Fenway Studios. He will carry on his class there.

The Collins Memorial—H. H. Kitson and (Mrs.) Theo. Alice Kitson, sculptors—is to be erected on a triangular lot on the south side of Commonwealth Avenue, near Hotel Somerset.

In a local gallery, Richard Brooks' miniature medallion portraits are still attracting much attention.

Many shows of Japanese prints are now on, and in great variety.

The Massachusetts Normal Art School has opened its new year with the largest number of pupils registered since the school started. The board of instructors includes George H. Bartlett, Albert H. Munsell, Wilbur Dean Hamilton, Ernest L. Major, Joseph De Camp, Anson K. Cross, Richard Andrew, Mercy A. Bailey, Vesper L. George and Ethel G. Bartlett.

W. W. Churchill of the Fenway Studios has an interesting exhibition of portraits in a local gallery.

Alexander Pope, the animal painter, has recently returned to the city. He is now making a specialty of "realistic portraiture," and is at work upon several commissions.

The committee on the utilization of Museums of Art by schools and colleges has issued its first circular for the season of 1906-07, giving notice of an unusually important list of public lectures by well-known authorities. Three courses of ten lectures each are also to be delivered to classes in the Museum.

INDIANA.

The beautiful new building of the Herron Art Institute, in Indianapolis, is almost completed, and the opening some time in November will be the most important event in the art life of Indiana that has so far occurred. The Institute includes a museum, which has already a very interesting collection of paintings and other objects of art, and a flourishing art school, which opened in its new headquarters on October 1 with over two hundred pupils in attendance. The museum and school have been in inadequate quarters for several years, while the bequest of John Herron to the Indianapolis Art Association for the erection of new buildings was in process of settlement, but Indianapolis now can boast of one of the most commodious and well equipped museums in the country. Mr. William Henry Fox, its recently appointed Director, has already done much to advance the interests of the Institute.

The Art School of John Herron Institute, which is its technical name, has a very capable and efficient corps of instructors and lecturers, headed by Mr. William Forsyth and Mr. Otto Stark, members of the "Indiana Group" of painters, the former having the advanced classes in drawing and painting, the latter in composition and illustration. Mr. Rudolph Schwartz, whose work on the great Soldiers' and Sailors' Monument in Indianapolis has given him a wide reputation in this country, and who has been awarded the commission for the statue of Morton, the famous war Governor of Indiana, which is to be placed in the State House grounds in Indianapolis, has the classes in modeling from life. Mr. Demarchus C. Brown, the State Librarian and a professor in Butler College, near Indianapolis, gives a course of lectures in Greek art. In addition there are departments for the training of teachers for the teaching of art in the public schools, commercial design in relation to engraving, printing and all forms of advertising; in metal work, jewelry and enameling, and in ceramic painting.

The Art School and Museum are under the direction of the Indianapolis Art Association, whose president is Mrs. Addison C. Harris, wife of a former Ambassador to Vienna; and for two of its vice-presidents, Mr. T. C. Steele, the well-known Indiana painter, and Mrs. May Wright Sewall. Long before the establishment of the Herron Art Institute, this organization gave exhibitions of native and foreign art in the State capital which were visited by people from all over Indiana, and were among the earliest and most effective factors in the education of the public taste in the state.

Mr. J. O. Adams, who has for several years been the leading instructor in the Institute, and who is regarded by many as the strongest of the four resident artists who make up the "Indiana Group" of painters, will now devote himself entirely to his art and will probably, on account of the ill-health of several members of his family, spend the coming winter in the South.

Mr. Albert R. Kohlmann, who has been with one of the leading art galleries of Indianapolis for a year or so past, has recently returned from Europe and will establish a gallery under his own auspices. Mr. Kohlmann is not only a critic of ability and discrimination, but an artist as well, and has made a distinct impression upon the art life of the State capital since resident there.

CALENDAR FOR ARTISTS.

Atlanta Art Association.—Atlanta, Ga. —American Art News Southern Circuit Traveling Exhibition. Opens about November 20-December 10.

Chicago Art Institute.—Nineteenth annual exhibition, October 19 to November 26.

Nashville Art Club.—Nashville, Tenn. American Art News Travelling Exhibition, October 27 to November 10.

New York Water Color Club.—Seventeenth Annual Exhibition. Entries through October 26-27. Exhibition opens November 10. Closes December 2.

New York National Society Craftsmen, National Arts Club, Gramercy Park.—Entries through November 7. Exhibition opens November 29. Closes December 15.

New York National Academy of Design.—Winter Exhibition. Entries through December 3-4. Exhibition opens December 22.

Pennsylvania Academy.—One hundred and second annual exhibition. Opens January 21, 1907. Closes February 29.

Pennsylvania Academy Fellowship Exhibition.—Opens Academy, November 6. Closes November 24.

Philadelphia Art Club, 220 S. Broad Street, Philadelphia.—Eighteenth annual exhibition. Entries before October 27. Exhibits, November 7-9. Exhibition opens November 19. Closes December 16.

Pennsylvania Society Miniature Painters.—Pennsylvania Academy, Philadelphia. Entries for New York Jury, October 25. For Philadelphia Jury, October 29. Exhibition opens November 6. Closes November 24.

Philadelphia T Square Club.—Opens at Pennsylvania Academy December 1. Closes December 30.

Washington—Corcoran Gallery.—Entries before December 20.

AMONG THE ARTISTS.

A studio has been secured in the Van Dyck Building in which easel room, with a costume model, may be secured by a limited number of artists. No criticism will be given, the idea being simply that artists may have an opportunity to study from the model at moderate rates. The term for a month for five half days a week will be \$10.00, and for two half days a week \$5.00. Miss E. Hardenbergh and Mrs. E. Penman, in the Van Dyck studios, are managing the studio.

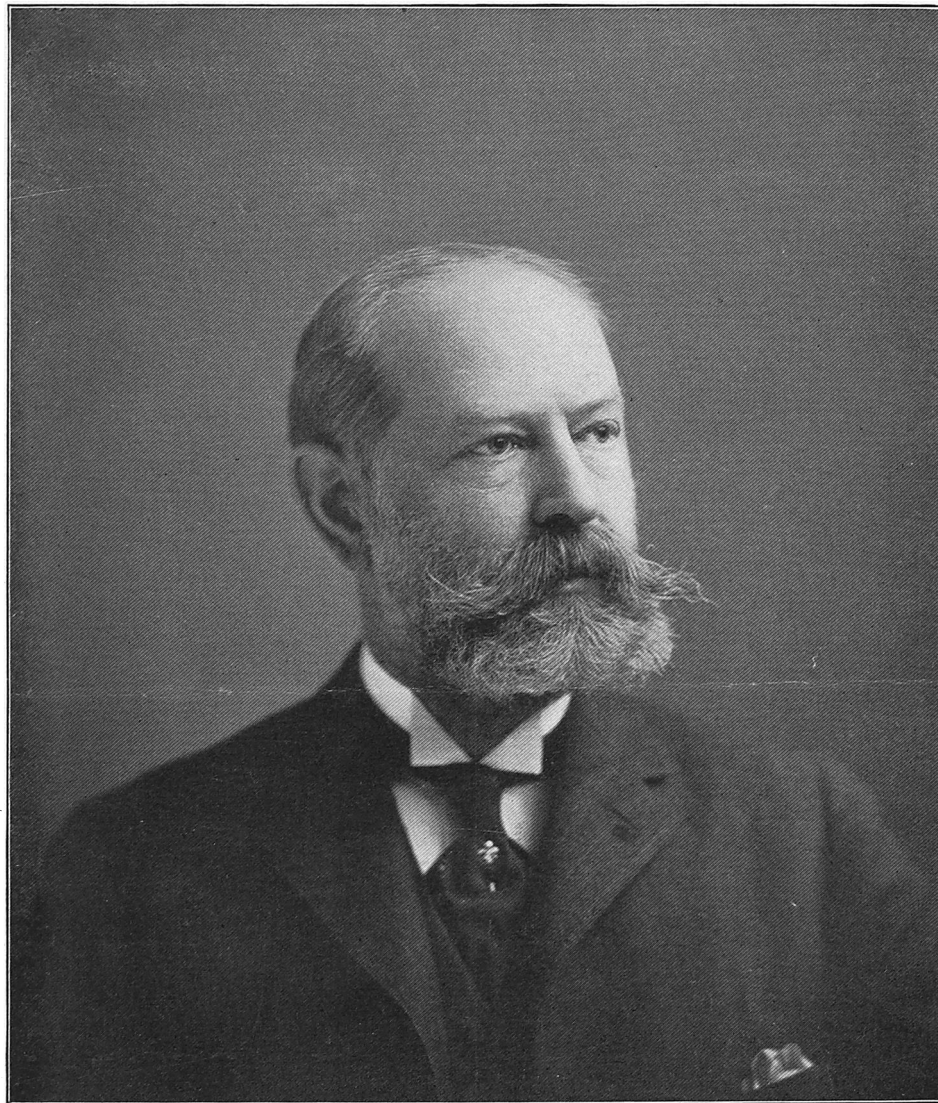
John W. Alexander has built a studio at Seabright, L. I., where he spent the summer working on the decorations for the Carnegie Institute at Pittsburg, of which city he is a native. A frieze of fifteen panels, representing the energy of Pittsburg, and a decoration, sixty-five feet long by sixteen feet high, representing Poetry, Music, Art and Literature, will ornament the entrance hall. A number of the works will be placed next March. Mr. Alexander still retains his studio in East Sixty-third Street, as well as the one in Carnegie Hall. On account of these important decorations and their tax upon his time, Mr. Alexander has been obliged for the time to almost abandon portrait painting.

Edwin H. Blashfield is painting four colossal female figures for the Essex County Court House at Newark, N. J., of which Cass Gilbert is the architect. The figures will be placed in the pendentries, against a handsome low-toned white background, and will be finished about January 1.

De Witt Lockman has returned to his studio in the Sherwood.

Alethea H. Platt, who spent the summer abroad, recently returned to her studio in the Van Dyck. During the summer Miss Platt made a number of studies of English farm houses, as well as some sketches at St. Briac, Brittany. She has had a most successful summer. Miss Platt has been persuaded to teach again this year, and so for the first time in three years she will resume her classes, which, however, will be limited to a small number.

J. Scott Hartley has returned from his summer home at Southampton, L. I. At present, in his studio at the Holbein, he is modeling some of the accessories for the fountain connected with the statue of George Inness.



Photograph by Gutekunst, Philadelphia.

HENRY WHELEN, JR.

Recently elected President Pennsylvania Academy.

Gutzon Borglum is making a statue of the late John W. Mackay, which will be cast in bronze and unveiled in Carson City, Nevada. The figure is of heroic size, and represents Mr. Mackay standing, as a miner. Mr. Borglum is also engaged upon a portrait of Prof. Adolph Bandelier, a well-known writer on American antiquities. This portrait is intended for the Natural History Museum. "The Centaur," a group in Mr. Borglum's studio, is to be enlarged, and will be cast in bronze.

Stanley Middleton returned to New York the latter part of September. Mr. Middleton looks forward to a busy winter of portrait painting.

M. Theodore Tholenaar de Rozenberg, a French sculptor, has decided to join the New York colony of artists and will open a studio here. The sculptor took the Salon medal in 1880 for his "Hommage au Genie Français." His "Candeur," a marble bust, was purchased by the Societe des Beaux Arts, and was also ordered in replica by

Queen Wilhelmina, of Holland. Mr. de Rozenberg has numerous friends in this city, including Archbishop Farley.

Henry Wolf, the engraver, member of the National Academy of Design, has just finished a large portrait engraving of R. A. Canfield, after the fine painting by Whistler. It is a private order, only one hundred proofs on Japan paper having been printed from the plate. It is one of Mr. Wolf's best works.

Albert Groll has just returned from a summer's work in New Mexico. Most of his studies were made in the vicinity of the villages of Acoma and Laguna, the results of which will probably be seen in the window at Schaus's

The decoration which George W. Maynard has been working on during the summer is nearing completion and will be placed in one of the court rooms of the County Court House of Essex County, in Newark. Edwin H. Blashfield is doing the ceiling of the rotunda; F. D. Millet is engaged upon the grand jury room; Howard Pyle has been allotted the subject of "The Landing of Carteret," to be placed in the Freeholders' room; H. O. Walker, the criminal court room. C. Y. Turner will paint the landing of the first immigrants. Kenyon Cox is also at work upon a decoration. Fred. J. Wiley made the border decorations in the rooms of Kenyon Cox and Howard Pyle, and was assisted by Fred. Martin, Lyle Carr, William Mackey and John F. O'Sullivan. Other border decorations were done by H. F. Schlader. Mr. Millet painted the decorative figures in the upper and general section of the halls, and the rooms where the decorations of Messrs. Maynard and Turner will be placed.

Mrs. E. P. Sperry was so fortunate as to secure a number of interesting bonnets at an old farm house at Bengall, Conn., for the Art Workers' Club, in West Fifty-Eighth Street. They date back to 1830 and show the different styles of colonial head dress, including leghorns and fancy straws, also a calash. The styles date from 1830 to about 1865.

F. Edwin Elwell, formerly curator of the department of sculpture of the Metropolitan Museum of Art, has finished at his studio, in Hudson Place, Weehawken, the model for his ten-foot statue of "The Despatch Rider," which will be cast in bronze and will be erected in the old Colonial Burial Ground at Maine and Scotland Streets, Orange, N. J., on June 14, 1907.

The statue represents a despatch bearer of the Revolution presenting a sealed package of despatches to General Washington before the battle of Princeton.

Wm. J. Hays, the mural painter, has returned to the city.

The Budget Committee, in Paris, has rejected the project of M. Poincaré, retiring Minister of Finance, to impose a duty of twenty per cent. on objects of art and art collections whose productions date from prior to the nineteenth century.

Following the example of France, and, more recently, of the United States, Germany is proposing to establish an Ecole de Rome for German art students. The sum of 1,600,000 francs has been paid by the German Historical Institute for a fine villa in Rome, which will be used for the purpose.

The nucleus of the Metropolitan Museum's collection of laces, recently rearranged and labelled by Mme. Stephanie Kubasek of Vienna, came from the late Mrs. John Jacob Astor and Mrs. Robert L. Stuart, and as long as eighteen years ago was displayed in swinging panels in a hall on the main floor of the old buildings. Valuable accessions have been the laces of the late Mrs. August Belmont, Sr., presented by her son-in-law, Mr. Samuel S. Howland; gifts from Miss Margaret Taylor Johnston, the Lazarus, Witthaus and Schuyler families, and the loan of several beautiful pieces by Mrs. J. K. Porter, of Pittsburg. There are more than eight hundred specimens in the collection, of which more than six hundred have been arranged for exhibition in cases along the walls and down the middle of room No. 34.

new gallery, as well as in the exhibitions.

Proud of the honor of having Queen Alexandra of England, Lady Warwick, and other British notables sit to him for miniatures, Mr. Keeling, of Baltimore, has returned to the United States and will open a studio for the winter in New York. Mr. Keeling is a graduate of Julien's Academy in Paris and has studied his branch of art very thoroughly.

Kenyon Cox is completing his decoration for the Essex County court house. He is still working at his studio at Windsor, Vt., and will return to New York early this month.

J. W. Marble, who spent the summer at Woodstock, Vt., is now in his studio in the Sherwood.

Luis Mora spent his summer at Perth Amboy, and after an extended trip on horseback with Mrs. Mora through New Jersey, has returned to his studio on Eighteenth Street.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

By far the most important happening in the art world of America for many years past is the announcement from Philadelphia that Mr. John G. Johnson, the noted lawyer and art collector of that city, has proposed to its Park Commission the erection in Fairmount Park of a great art building or gallery, to which he will donate his large and remarkable collection of pictures, valued at a million and a half, with the further suggestion that the Elkins, Widener and Wilstach collections of pictures, also owned in Philadelphia and valued respectively at \$1,500,000, \$2,500,000 and \$750,000, should be added.

The Park Commission of Philadelphia is favorably considering the proposition, and while the present owners of the Elkins and Widener collections and the managers of the Wilstach Gallery have as yet given no definite word as to whether or not they will join with Mr. Johnson in the gift of their collections—we learn from private and reliable sources that if the city will erect a suitable building with proper safeguards for the perpetual care of the collections—they will probably fall into line with Mr. Johnson.

If this idea can be carried out, Philadelphia will take rank among the first art cities, not only of America, but of the world. The Johnson-Widener-Elkins-Wilstach collections, while not even, as a whole, comprehensive, in that they do not cover all the great art schools, old and modern, still comprise so many rare and noted examples of old and modern masters, that as a whole they will offer opportunities for study and enjoyment that cannot be overestimated. The Johnson collection alone, which fills the large and rambling house on Broad Street of its able and cultured owner, is unusually rich in fine examples of

the early Italian and modern French painters—the Widener collection has many early English and Dutch masterpieces, and the Elkins collection numbers many Barbizon and other foreign pictures of great value and fame. The early French and early and modern American schools are not well represented in any of the collections, but the gaps in the former can be supplied in part, and the superior and admirable collection of early American pictures owned by the Pennsylvania Academy will supplement for Philadelphia their absence from the combined collections.

As we go to press, it is reported that the prospects for the acceptance of Mr. Johnson's suggestion and offer by Philadelphia are bright, but that a site for the proposed building at Broad and Pine Streets is urged, as against one in Fairmount Park.

This new movement, which is important for the country at large as well as Philadelphia, will be watched with keen interest by all interested in the cause of art in America.

The first of the series of exhibitions of some 125 representative American pictures, organized by the American Art News Company, to be held in a number of Southern cities this season, opened auspiciously in the gallery of the Carnegie Library at Nashville, Tenn., last Saturday evening. A brief account of the opening will be found elsewhere. The exhibition will remain open in Nashville through Nov. 10 and will then be transferred to Atlanta, Ga., where it will open for three weeks on or about Nov. 17. It is possible that the exhibition will go from Atlanta to Knoxville or Chattanooga, Tenn., or to both cities. The greatest interest is manifested throughout the South in this circuit exhibition and in the unusual opportunities it affords for the study of modern American art.

The Evening Post says editorially: "If the project for consolidating the collections of John G. Johnson, William M. Elkins and P. A. B. Widener is carried out, Philadelphia will possess an art museum superior to anything in America, and inferior only to the best in the European capitals. Since the contents of the proposed museum are already amply provided, and there is lacking merely a proper site and building, we cannot doubt that these will be promptly furnished. The quality of these great collections should make an irresistible appeal to the public spirit of the city. One can hardly imagine such a gift being declined. If it were, as many American cities would strive for this great gallery of paintings as Grecian towns for the honor of claiming Homer as son. Even if the funds for a building are quickly raised, and the city, as is to be expected, grants a site in Fairmount Park, the creation of the museum will be a matter of considerable time. It is likely, too, that the three intending donors will retain a life interest in their collections, or, possibly, cede them gradually to the use of the public.

"Since there is no published catalogue of the Johnson collection, the largest of

the three, and the catalogues of Messrs. Widener's and Elkins's pictures are some years behind their contents, any numerical estimate of the gift must be of the roughest sort. Reckoning the pictures at twenty-five hundred, about half of which were painted before the year 1800, we shall be on the conservative side. But numbers give very little impression of the value of the gift. In the Early Flemish school there will be such a notable series as the two Van Eycks, Van der Weyden, Memling, Gerard David, Old Breughel, Teniers, Rubens, Van Dyck. In northern Italian painting will be represented the Vivarini, Mantegna, Crivelli, Giovanni Bellini, Moroni, Moretto of Brescia—all by fine examples. English painting is exemplified by important canvases of Reynolds, Romney, Gainsborough, Turner and Constable. Dutch painting will afford the most remarkable display. One may mention several portraits of Frans Hals's best, the landscapists Ruysdael and Hobbema, a long series of the little masters, including the rarest, Vermeer of Delft, and finally, something like a dozen Rembrandts, all fine, and representing him in nearly every phase of his activity. We must pass over the excellent Renaissance sculpture owned by Mr. Widener, and the very important pictures of the Modern French school in all three collections. Suffice it to say that the suggested museum will have several of Puvis's small studies for his best mural paintings, and will not ignore Bocklin. In short, from an art-historical standpoint, there will be no serious gaps, except in the Early French school and in American painting. This mere outline of the new gallery suffices to show how fortunate Philadelphia is in a benevolent triple alliance of enlightened art collectors."

NASHVILLE ART EXHIBITION.

The Nashville American of Sunday last, October 28, said:

"The exhibit of the Nashville Art Club at the Carnegie Library was opened last evening to the members of the club. Those in attendance were delighted with the splendid collection of American paintings, which has been brought to the city through the instrumentality of the Art Club and the American Art News Co. During the evening Mr. James B. Townsend made an interesting address on the significance of the exhibit, and of the status of American art of to-day. He said in part: "This exhibit is the result of a trust. Now, trusts are both bad and good, but the basis of both bad and good trusts is co-operation. We shall assume that in this case the trust is benevolent, for the main object of this exhibition of pictures is educative and not mercenary. By showing these pictures in Nashville, Atlanta, Charleston, New Orleans, Savannah and the other Southern cities, we are enabled to display the efforts of the most representative artists at the least cost.

"The South was an art center long before the Northern States had shaken off their Puritanic hatred of beautiful things. During my experience as art director of the Charleston Exposition, I was astonished to find many valuable paintings in the Charleston homes—rare treasures, painted by such masters as Stuart, Copley, Lely, Romney, Trumbull, the Peales, Sully, Jarvis, Jouett, Ingham, Waldo, Washington, Allston and others of equal note.

"The owners of these paintings in some cases had no conception of their value, indeed, more than one impover-

ished family has been rescued from want by the sale of its pictures. In one case a Romney which had been long considered lost, was discovered in an old Charleston home and brought the owners \$25,000. But the feudalism of the Old South was swept away by the Civil War, and with it the literary and artistic tastes that it had fostered. The South has produced many artists since the '60s., but it has been too poor to educate them, or to buy their pictures, so they have sought the cities of the Northern States or Europe. Thus, for instance, Bridgman, Naegle, Blenner, Curran, Louise L. Heustis, all of whom have paintings here, were Southern born, but have been forced to seek their education and appreciation elsewhere.

"The wounds of war, however, are now healed; the South is prosperous, and nothing is better evidence of these facts than the renewed interest in painting and the crafts.

"It is in response to this evident demand that this exhibit has been gathered—for its size, I think one of the most representative and interesting collections I have seen. Our endeavor has been to give examples of every type of work, figure, still-life, genre, marine, impressionist, portrait, and above all landscape, in which American painters are achieving surprising and gratifying results."

The officers of the club acted as the reception committee. Owing to illness the president, Dr. H. Z. Kip, was absent, but his place was acceptably filled by Mrs. Norman Farrell, who was his predecessor in that office. Among the others who received were Mrs. R. O. Tucker, the secretary; Robert Watkins, treasurer; Miss Caroline Carpenter, Prof. Edwin Wiley, Dr. D. N. C. Leonard and Mrs. Leonard, Miss Saunders, Miss Medora Jones, Mrs. Geo. B. Davison, Mrs. Wm. Morrow, Miss Libbie Morrow, Mr. and Mrs. Sam Cowan, Col. and Mrs. A. M. Shook, Miss Estelle Shook, Mrs. Willie Bettie Newman, Judge Robert Ewing, Miss Mary Ewing, Esmond Ewing, Miss Lillian Kendrick Bryan, Dr. Gordon White, Mrs. Cornelius Hankins, Miss Josephine Farrell and Rev. Bazette-Jones.

Under the unofficial patronage of the Kaiser, a European alliance against the capture of the Old World's art treasures is about to be formed. The mover in the enterprise is Privy Councillor Bode, Director of the Royal Prussian Museums and Germany's first art expert.

Herr Bode declares it to be the duty of every European State to guard its art collections and do everything in its power, even to the extent of purchasing, to prevent sales of Europe's priceless art treasures to American men of millions. The sale of the Hainauer and other collections in Berlin, which will ultimately find a resting place in American private art galleries, was the starting point of the new movement. Leading art collectors and the galleries of France, Italy, Germany, Belgium and Holland have promised active support.

Mr. J. Pierpont Morgan has contributed some marble architectural fragments from Rome, and also a mantle of a court page and several pieces of French and Italian textiles to the collection of Roman antiquities at the Metropolitan Museum.

The Museum has also recently acquired a collection of pewter, chiefly of Austrian, French, Flemish and German make of the seventeenth, eighteenth and nineteenth centuries.

LONDON LETTER.

October 24, 1906.

The twenty-fourth exhibition of the Institute of Oil Paintings, opened this week in the society's galleries in Piccadilly, shows a considerable improvement on recent efforts. John Sargent sends a fine interior, "Venetian Tavern," sombre in color and painted with a directness which recalls an early Manet. L. R. Garrido, the young Spanish painter, sends some strongly painted character studies; Julius Olsson, poetical renderings of Cornish seascapes; Dorothea Landan, a pupil of Legros, two finely drawn Holbein-esque portraits; while F. Cayley Robinson, John Collier, J. Aumonier, John da Costa, George Wetherbee, Sir George Reid, Montague Smyth and Harold Knight are well represented. A feature of interest in this exhibition is a small but choice collection of statuary, selected and arranged by the Society of Sculptors, Thomas Brock, Stirling Lee, Derwent Wood and W. Reynolds—Stephens being among the most notable contributors.

The colossal bronze statue of the late Marquis of Salisbury by George Frampton R. A. has been given an excellent site close to Hatfield Park and will shortly be unveiled. The Marquis is represented wearing the robes of the Chancellor of Oxford, and the sculptor is held to have given at once a faithful likeness and a dignified monument.

In his recently published reminiscences of Irving, Bram Stoker states that the actor only paid from £20 to £40 for his portrait by Whistler, which sold at Christie's last year for 4,800 gns., and is now in the possession of Mr. George C. Thomas, of Philadelphia.

An interesting and comprehensive exhibition of engravings after Rembrandt, has been opened at the Fine Art Society's Galleries, 148 New Bond Street, where some clever pastels of Egypt and other countries, by Frank Dean, are also being shown.

At the Hodgkins Galleries there is as fine a terra cotta group as exists, a Venus and Amorim, signed by Marim, and so exquisite in workmanship that it reaches a height Clodion seldom, if ever, attained. When one repeats the universally acknowledged fact that Mr. Hodgkins has the finest collection of miniatures any London dealer possesses, and adds that superb specimens of Sevres porcelain and old French furniture are also on view, it will be clear that his galleries at 158B New Bond Street are eminently worthy the attention of serious connoisseurs.

Mr. Charles, the well-known dealer of Brook Street, will shortly open a branch establishment at 7 East Twenty-eighth Street, New York, where will be on view notable specimens of the marble mantle-pieces, antique panelling, oak furniture and interior decorations, for which his galleries in London are renowned.

Frederick Hollyer, the doyen of our artistic photographers, is holding at his studio, 9 Pembroke Square, Kensington, an exhibition of his beautiful reproductions of portraits by various masters, from Holbein and Leonardo to Watts and Sargent. A few portraits from life are also included, which show how much this veteran photographer has learned from his loving reproduction of the masterpieces of art.

Mr. Theodore Roussel has completed a dignified portrait of Lord Milner, commissioned by the municipality of Johannesburg, and to be hung in the City Hall.

By placing the pick of his library into the hands of Mr. Quaritch for dispersal, Lord Amherst has cheated the auction rooms of a sensational sale. The unique strength of this library is the

group of Caxtons, which, if only seventeen in number, against Mr. Pierpont Morgan's thirty, include eleven perfect and complete specimens. An effort is being made to secure the library for Canada.

An attempt is being made to form a national and systematic collection of architectural drawings as a future record of ancient buildings now destroyed or "restored" out of knowledge. A committee has been formed consisting of Prof. Lethaby, R. W. Schulz, and R. Phene Spiers, the pioneers of the movement, and the authorities of the Victoria and Albert Museum, South Kensington, have agreed to undertake the care and disposition of the drawings already given and promised. The committee desire photographs as well as sketches of old buildings destroyed or altered, in order that the collection may be as complete as possible.

Mr. A. De Gruchy, of the Royal College of Art, this autumn succeeds Mr. Phene Spiers as master of the Architectural School of the Royal Academy.

Among several interesting additions to the National Portrait Gallery may be chronicled a study in oils of Dr. Johnson by Reynolds, the gift of T. Humphry Ward; a portrait of Samuel Cousins, the mezzotinter, by James Leakey, and a chalk portrait of Mary Anne Everett Green, the historian, by her husband, George Pycroft Green.

Twenty-nine Corots, formerly in the possession of Mr. Alexander Young, and now in the possession of Messrs. Agnew, are reproduced in the "Studio" this month.

PHILADELPHIA.

The Pennsylvania Academy of the Fine Arts announces the following free exhibitions to be held in its galleries from November 5 to November 24, 1906: Pictures by Jules Guerin, "The Chateau of the Loire," and other subjects.

The private view of the Fellowship exhibition will be held in the galleries of the Academy on Monday evening, November 5, from 9 until 11 o'clock.

The Pennsylvania Society of Miniature Painters will have the private view of its exhibition during the afternoon of the same day from 2 until 5 o'clock.

An interesting collection of Signa pottery, exhibited under the auspices of the Alumni Association of the School of Industrial art, has been on view since Monday, and will continue until to-night. This pottery was made at Signa, a town near Florence, Italy famous for its reproductions in terra cotta. The present collection was secured by Mr. Howard Stratton, who has just returned from an extended trip in the south of Italy, and resumed his work at the Industrial Art School.

Edward W. Redfield, the distinguished landscape painter, is to be chairman of the jury for the one hundred and second annual exhibition of the Pennsylvania Academy of the Fine Arts. The other jurors are not as yet announced.

Photographs by artist photographers placed on exhibition in the East Hall of the Drexel Institute last week will remain on view until November 5. The number of prints is small, but the workers represented are amongst the leaders in the field of photography in America. Amongst those who contributed are Gertrude Kasebier, Edmund Stirling, Frank Eugene, Yarnall Abbott, W. B. Dyer, Clarence H. White, Joseph T. Keiley and Eva Watson Schutze.

John W. Dunsmore is in Pennsylvania painting historical subjects.

PARIS LETTER.

Paris, October 24.

Although many wealthy art amateurs have not yet returned for the winter, there is no lack of animation in the exhibition rooms. The show of Russian art, now in progress at the Grand Palais, has proved particularly attractive. The arrangement of the pictures affords an interesting view of the growth of art in Russia; and out of the 750 numbers included in the catalogue are conspicuous many paintings from the Imperial private collections and museums. The first room is taken up with sacred icons, and the two rooms adjoining filled with works of the eighteenth century, Matveief—an artist sent abroad by Peter the Great—Jean Nikitine, Kokolov, Schibanow, Drozzine and Lossenko being the leading contributors. Russian royalty is, of course, liberally represented by striking canvases, Paul I—in the garb of a prior of the Order of Malta—Catherine II and Alexander I being the most noteworthy personalities. The Russian painters of the modern school are sufficiently numerous, and some of their paintings are audacious enough, in scheme and color, to be worthy of their French brethren. A large panel, by Michel Wroubel, of Moscow, illustrating the Russian legend of Nikoula Selianiovitch, should be cited as an effective, though moderate performance, in the line of decorative work.

An exhibition of engravings in color at the Galerie Petit was opened on Saturday last, and will be continued for a month. M. Thaulow sends three very striking proofs, one showing a winter effect in Norway, another "Seagulls at Dordrecht," and the third swans on a Dutch canal. M. Maurice Bompard furnishes some delightful views of Venice; and the City of the Doges has another apt illustrator in M. Franc-Lamy. The president of the society, M. Raffaelli, is represented by an admirable aqua fortis, "The Grand Prix." But a booklet of respectable proportions would be required to describe, ever so briefly, the numerous specimens of clever work making up the exhibition; and it is really invidious to mention a few names only. Among the new-comers should be cited M. Wishaw, who looks for inspiration to Venice.

There are now seven candidates for the fauteuil of Jules Breton, i. e. MM. Chartran, Comerre, Servex, G. La Touche, Tony Robert-Fleury, Raphaël Colin and Toudouze. The election is to be held tomorrow week.

Operations have commenced at the Hotel Drouot, but it is too early in the season to look for any important sales, and the "fixtures" announced, are more attractive for ladies in search of bargains than for art-lovers. In the first sale, however, a picture by Jongkind, "The Ships of the Port," was put up and knocked down for 1,000 francs, and the same figure was reached by a Boule clock. Some old china was also disposed of. In an adjoining room, an interior, "Genre Mallet," brought 640 francs.

At No. 15, Boulevard du Palais, some mantelpieces and wainscotings were sold, three days back, at fair figures. A carved stone mantel Renaissance style, brought 2,000 francs, and two succeeding numbers of the same type, fetched 2,630 francs and 2,150 francs, respectively. Two decorative wainscotings, in oak and walnut, brought 3,680 francs and 2,480 francs, and a painted ceiling, 1,900 francs.

The Depot du Mobilier de l'Etat announces a sale for October 26. The catalogue mentions five miniatures, one of which bears the signature of Isabey.

CHICAGO.

The Art Institute Art School has issued a report of registration which shows a greater number of students than any years previously at this season, and the number increases as the winter advances. There are already nearly 1,200 students at work in the various departments. The number of instructors is also proportionately greater, and the school is the most comprehensive and one of the best equipped and largest academies in the country. The faculty includes such distinguished artists and teachers as J. H. Vanderpoel, F. W. Freer, Ralph Clarkson, W. M. R. French, Lorado Taft, C. J. Mulligan, Chas. Fr. Browne, Jeanette Buckley, L. J. Millet, Louis W. Wilson, Frank Phoenix and T. W. Stevens. The school is conducted upon the most modern methods. The classes are organized upon the French "atelier and concours" system, that is, they are divided into studios governed by the artists who instruct them. In what may be called accessory advantages, no other school in the country can approach the Art Institute. The students live, as it were, in the fine galleries, which contain one of the best public collections of modern paintings in the world. Of this collection Dr. A. B. Meyer, Director of the Royal Museum in Dresden, says: "The modern portion of the collection, especially pictures of the school of Fontainebleau, has hardly its equal in Europe." There are numerous courses of lectures upon artistic anatomy, perspective, construction of head and figure, composition, aesthetics, sculpture and architecture. The library is extensive and accessible and beautifully housed. The collections of statues, textiles, architecture, metals, vases and antiquities are fine and extensive. At least twenty passing exhibitions, in the course of the season, add a note of extreme activity. The school has certain free scholarships and certain opportunities to earn tuition by teaching juvenile classes or doing clerical work, guard duty, light janitor work, etc. Abroad students of the Institute are constantly taking honors, and the school is well represented every season in the Paris salons.

A capital feature, and a most practical one, is the evening school, open both to men and women. It enables many aspiring young artists, compelled to work during the day, to receive at night the best instruction the Institute affords. One of the new features of the season is the formation of Saturday classes for children, and afternoon classes for boys and girls three times a week. Many pupils from the public schools are taking advantage of these meetings and most competent instruction is given in drawing, painting, modeling and design. Special classes on Saturday morning for public school teachers will tend to give an impetus to art in the numerous public schools.

W. A. Bosley, the well-known Japanese collector, is holding an exhibition of Japanese fine art at the Virginia Hotel, which has made a decided impression on the large coterie of Japanese connoisseurs in this city. The exhibition includes the Baron Yamato and Yang Tai collections and Satsumas by such famous artists as Yozan, of the Diamo period, and Chin Shozan, of the Kagatsu period, are being shown. There are miniatures, bronzes, gold and silver works, carved ivories, etc., all by famous Japanese. There is also a small collection of paintings by T. Aoki.

Leonide Laveron is giving an exhibition of her models of art jewelry in her studio in the Fine Arts.

EXHIBITIONS NOW ON.

The first important exhibition of the season will be that of the New York Water Color Club, which will open in the galleries of the American Fine Arts Society on November 10, and continue until December 2. It will consist of water colors, pastels and miniatures, not previously shown in this city, and if it attains past standards should present definite interest. It is naturally composed largely of the works of the club members, but enough comes from outside to make it commonly representative. The jury of selection is composed of Mrs. Emma Lumbert Cooper, Miss Blanche Dillaye, Jules Guerin, Corwin K. Linson, F. Louis Mora, Leonard Ochtman, Edward Potthast, Mrs. Clara Weaver Parrish, F. K. M. Rehn, William S. Robinson, Mrs. E. N. Vanderpool and Cullen Yates. The William R. Beal prize of \$200 will be awarded to the picture selected by the jury as, in its judgment, the most meritorious water color.

On the principle that an exhibition is one of the best ways of bringing an important accession to the notice of the public, the print department of the New York Public Library has placed on view in the Lenox Library Building a selection of prints from the A. A. Hopkins collection of photographs of Italian works of art, which was deposited in the print room last summer. The entire collection comprises over 3,000 pieces, of which about 1,200 are pictures of architecture and sculpture, while the rest, nearly 2,000, are reproductions of Italian paintings. Of the latter, a number have been selected for exhibition. They include especially many portraits of notables, which add a personal interest to the artistic value. Arranged chronologically, this representative selection in a summary manner illustrates the development of painting in Italy. At the same time it calls attention to the fuller record of that development which the entire collection offers.

The exhibition is an affair of temporary interest to many who will wish to get a rapid survey. The presence of the entire collection in the print room for the use of the public is a fact of decided significance to the student.

The exhibition of conceptions of Christ, by ten American artists, is now open in the Detroit Museum of Art, Detroit. The artists represented are Kenyon Cox, William M. Chase, C. C. Curran, Frank V. DuMond, George Hitchcock, Frederick S. Lamb, Joseph Lauber, John La Farge, Will H. Low and Gari Melchers.

An exhibition of paintings, including recent works in California by Howard Russell Butler, will be held at the Century Association, from Saturday, November 10, to Monday, November 19, inclusive.

The exhibition of English color prints, after Morland, Ward and others of that period, are now on view at the galleries of Max Williams, No. 432 Fifth Avenue. More than three score prints of unusual interest are displayed and among those of note are "The Rocking Horse," by Ward, of admirable color; a pair of prints, after Morland, and by Ward: "First of September," "Morning" and "Evening," "Italian Peasants and Cattle," and "Queen Margaret." The exhibition is worthy of a visit from every lover of this form of art.

In the window of the Williams Gallery may be seen an old engraving of

Baltimore in 1752, by Boqueta, and from a sketch by John Moale, which was afterwards corrected by the late Daniel Bonley.

The work of the French engravers represented at the exhibition in the Collins Gallery, No. 8 West Thirty-third Street, in plates by Moreau, Le Jeune, De Carmessin, Filloeuil N. de Caunay, translator of the masterpieces of Watteau, Lancret, Fragonard, the greatest names in the history of French art, are fine examples for a private gallery. The portrait of Marie Antoinette that Pierre de Nolhac, the historiographer of the unfortunate queen, considered as one of the best, can be seen in a splendid state.

In the English school, Morland, Reynolds and Hoppner are well represented.

Delicate and lively are "The Children Fishing" (39); charming and brilliant "The Bacchante" (65), and familiar and sweet "Maternal Affection" (Lady Marlborough) (78), they all appeal to the artistic taste of those who enjoy the English school of that period.

An exhibition of pastels, oils and illuminated books by Mrs. Florence Gotthold will open at the Powell Gallery, 983 Sixth Ave., November 5 and continue to the 17th, notice of which will be given in our next issue.

CANADA.

Among the names new in Toronto art circles this year are those of Miss Estelle M. Kerr and Mrs. M. R. Hamilton. An exhibition of very able paintings and etchings by the former opened on October 6 closely followed by Mrs. Hamilton's exhibition opening October 13, where are shown several Salon pictures, "The Abazia di St. Gregario," Paris Salon, '05, Dutch Interior, Laren, Paris Salon, '05, Impressions of Venice, Paris Salon, '06. Mrs. Hamilton has opened a permanent studio in Winnipeg, Manitoba.

A collection of paintings not widely known, but interesting, is that owned by Laval University, in Quebec. Most of these pictures have been in the possession of the University since the time of the French Revolution, when, owing to the closing of many French monasteries and churches, they were sent to Canada. The collection contains a small "Coronation of the Virgin" by Tintoretto, a portrait of a soldier drinking, by Gainsborough; a "Mater Dolorosa" by Van Dyck, a "St. Magdalen," by David; a "Supper at Emmaus," attributed to Titian; "John the Baptist Preaching," Nicolas Poussin, and many other pictures, chiefly of a religious character, by 17th century Italians. The Dutch school of that time is also represented by "Still Life" of Willem Kalf, and a panel, "The Disciples of Emmaus," by Paul Bril; Carlo-Maratti has a "Martyrdom of St. Lawrence," and there is a portrait of General Wolfe by Sir Joshua Reynolds. In the chapel of the University is a beautiful Poussin, as well as several other good canvases.

The thirty-third year of the St. Louis School of Fine Arts opened September 24 with an enrollment of 163 pupils. Miss Esther Lincoln Fellows of the Pennsylvania School of Industrial Art will have charge of the classes in design and applied art.

Joseph A. Damon, a student in the St. Louis School of Fine Arts, has been awarded a year's scholarship in the New York Art Students' League.

ATLANTA.

The return of the summer wayfarer from the mountains and seashore has marked for the Atlanta Art Association the beginning of a promising period of activity. The Atlanta School of Art was opened October 1, and although too young to be called an institution, has met with such encouragement that its hopeful founders see in it the embryo of an art center for the South. Through the enthusiastic efforts of Mrs. Nannie S. Boyd, former president of the association, Mr. and Mrs. Harry Haviland Osgood of Chicago were secured as instructors. Both Mr. and Mrs. Osgood bring to the work a fine equipment of earnestness and efficiency, having had exceptional advantages in America and abroad, and being teachers of some years' experience. The first school month will close with fifteen students, and the interest manifested would indicate a largely increased attendance by January 1.

The Art Association, under whose general supervision belong all matters pertaining to the work of the school and the direction of its exhibits, consists of Mrs. Samuel Nesbit Evins, chairman; Mrs. Walter Howard, Mr. Thornton Mayre, Miss Rosine Raoul, Mrs. Alex Smith, Mrs. Roby Robinson and Mr. Haralson Bleckley. Mrs. Ralph Van Landingham was made chairman of a school committee, whose especial function it is to look after the needs of the school, and her assistants are Mrs. Joseph Moody, Mrs. M. C. Russell, Mrs. Frank Inman. The executive committee, under whose administration the association is constantly enlarging its borders, has for its chairman Mr. C. B. Eidwell and is comprised of Mrs. Nannie S. Boyd, Mrs. Ralph Van Landingham, Mrs. James Gilbert, Mr. Robt. Alston, Mr. Robt. Alston, Mr. Sanders McDaniel, Miss Selene Armstrong and Mr. Marion Jackson.

A feature of the school work which may prove helpfully suggestive to other associations, is the Studio Teas. These are held once a month, the last Saturday in each month being the day set for them here. To members of the Art Association no admission fee is charged, while non-members pay 25 cents admission. A consecutive series of talks on art subjects will be given and it is expected that the informal occasions will promote a better acquaintance among members of the Association, and students of the school, and will awaken a wider interest in art matters.

BALTIMORE.

Miss Louisa M. Steuart has closed her studio in the Blue Ridge and returned to town. She has recently completed a portrait of her sister. She also painted many water colors this past summer as well as portraits in oil and pastel.

Miss Dora Murdoch, who spent the summer near Boston studying pottery has now returned to her studio. Miss Murdoch expects to form a class for the study of pottery.

The Municipal Art Commission has refused to permit the erection of the statue of Cecilius Calvert in the new plaza in front of the Court House, which the Society of Colonial Wars desired to give the city. The decision was based on the opinion that the statue was not large enough for such a prominent location.

Among compositions designed by Hans Schuler while holding the Rinehart scholarship and which with others was shown at the Paris Salon is "Memory," a female figure. Since his return home Mr. Schuler has executed the composition in bronze against a back-

ground of granite for General Riggs and it has been placed as a memorial in the Riggs family lot at Greenmount.

The doctors of Maryland recently held a convention in the Senate Chamber at Annapolis, and decided to place there two portraits of the founders of the Maryland University of Medicine. The favored two are to be chosen when the board meets in April next.

The series of portraits of governors at the Capitol is still incomplete and many will be added next year. One especially wanted is the portrait of Gov. Thomas Sim Lee.

The Maryland Institute will broaden its scope in many directions under the direction of its new head, J. Frederick Hopkins. The new building on Mt. Royal Avenue will be one of the finest in the country, through the generosity of Mr. Michael Jenkins, who gave the valuable piece of land on which it is built, and Mr. Carnegie, who was so liberal a contributor.

Clinton Peters has removed to New York. Among his portraits painted in this city are those of J. Wilson Patterson, ex-President Gilman of the "Hopkins," and Miss Patterson. Mr. Peters will soon have an exhibition of his work in New York. He has done much work at Cedarhurst, N. Y.

Colonel Sherlock Swann will present to the State of Maryland the portrait of his grandfather, the late Governor Swann.

WITH THE DEALERS.

Mr. E. Gimpel, of the firm of Gimpel and Wildenstein, No. 250 Fifth Avenue, will sail for New York from France on November 10. Some interesting announcements may be expected upon the arrival of M. Gimpel in New York in regard to the present season.

Mr. Roland F. Knoedler, of the firm of M. Knoedler and Company, No. 355 Fifth Avenue, has just returned from a trip abroad and is quite enthusiastic over the prospects of the coming art season. Mr. Knoedler returned from France on the French liner La Provence. Speaking of coming exhibitions, he said: "We have two exhibitions to announce, one by H. Temple, the noted Vienna artist, and the other by George Hitchcock, the well-known American artist, who will show a series of Holland flower pictures, including glimpses of the tulip garden in the Dutch country."

With the general prosperity of the country at large as an indication, Mr. Knoedler looks forward to a successful art season.

On an easel in the Blakeslee Galleries, corner Fifth Avenue and Thirty-fourth St., is an interesting example of Largilliere. It is a portrait, one-half length, of a famous French painter, Oudry, and characteristic of the celebrated Largilliere. Oudry is portrayed with a red cloak thrown over his left shoulder, and against a landscape background. The white collar is beautifully painted. Oudry painted portraits of Peter the Great, and Louis XV., and also was noted for his pictures of royal hunting scenes.

Mr. Thomas F. Kirby, of the American Art Association, has returned to the city from his residence in the country and is now busy in arranging and preparing for the coming season at the American Art Galleries. No no-
(Continued on Page 7.)

(Continued from Page 6)

tice has been announced as yet of exhibitions, but several may be expected in the near future.

In the galleries of Julius Oehme, Nos. 320 and 322 Fifth Avenue, may be seen several fine examples of famous European artists. Among recent acquisitions in the galleries are a Holland scene by T. H. De Bock, showing a placid harbor, and also a gem—a peasant scene, by Israels, entitled "On a Long Road."

An ideal head of Grecian type, by Henner, and a bit of forest interior of Fontainebleau, by Diaz, of Barbizon fame, are two other pictures of note in the Oehme Galleries.

At the galleries of Fishel, Adler & Schwartz, No. 313 Fifth Avenue, a number of unusually fine examples of European artists have been received. Among the paintings now on view are a Cazin, a bit of a wheat field in France; several interesting landscapes by Joseph Weiss; "On the Scheldt," a fishing scene, by P. J. Clays; also an unusually fine Roybet entitled "The Courtier," and a Daubigny, which was found in the studio of the artist at the time of his death, and later sold at the Daubigny sale in Paris.

The Ehrich Galleries, in their new quarters, 463-465 Fifth Avenue, are following their usual custom and will open very shortly the first of a series of exhibitions of old masters. The first exhibition will be a display of examples of French art of the 17th and 18th centuries. Notice of the opening will appear in these pages later.

Among the pictures now on view is a Sir Joshua Reynolds of unusual interest as to subject, and of very remarkable color. It is a portrait of "White, the Panier," the model used by Sir Joshua Reynolds in many of his famous paintings.

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The Macbeth Galleries, No. 450 Fifth Avenue, announce a special exhibition of selected American paintings, which will open on the 9th of November. Paintings to be shown in this exhibition include examples of such artists as William Morris Hunt, George Fuller, Alexander H. Wyant, James McNeil Whistler, and Homer D. Martin. To prove that there are good men among the living artists, pictures by Charles H. Davis, Arthur B. Davies, Henry W. Ranger and J. Francis Murphy, William Sartain, and Jerome Myers will be shown. This exhibition of American paintings will be open for two weeks.

At the Holland Art Galleries, No. 59-61 West Thirty-third Street, a new importation of modern Dutch and French pictures has just been received. These paintings of the French and Dutch schools have been placed on view.

Two pictures of special interest are on view in the galleries of N. E. Montross, No. 372 Fifth Avenue. One is a classic example from the brush of George W. Maynard, entitled: "An Offering" and the other is an interesting painting, an early work by T. W. Dewing, which depicts a gladiator of Roman days awaiting his turn in the arena. It is called "The Gladiator."

In the galleries of Theodore Heine-mann, No. 257 Fifth Avenue, several new paintings of foreign schools may be seen, including "Spring Joy," a decorative picture of a bevy of young girls in varied costumes romping on the green, by Edward Niezky, of Munich, an artist who is represented in the Na-

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tional Gallery, of Berlin, and other prominent museums of Europe; also "The Standard Bearer," a military picture by Josef von Brandt, a well-known Polish artist. An attractive painting is that of a French soubrette by F. Viena.

Two new paintings of especial interest have just been received at the galleries of Louis Ralston, No. 326 Fifth Avenue, and may be seen there now. They are "Venice on a Fête Day," a characteristic Ziem, and from the collection of M. Octave Le Roux, and a "Street Scene in Holland," by Jacob Maris, a very fine example. The Maris is from the collection of M. Georges Bernaert. Mr. Ralston expects to announce several other interesting acquisitions later on.

Mr. William Clausen, of the Clausen Galleries, 381 Fifth Avenue, has sold the picture, "Hound and Hunter," by Winslow Homer, to Mr. Louis Ettlinger. The picture is an Adirondack scene and received a gold medal at a Chicago exhibition. Mr. Ettlinger has also purchased from Mr. Clausen a characteristic example of Julian Rix, "On the Kennebec River," a large

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Maine landscape with beautiful sky and turbulent waters. Both are unusually good examples. Several important exhibitions of American paintings will be held in their galleries later.

Mr. Dikran Khan Kelekian, of 252 Fifth Avenue, is expected to arrive this week from abroad, where he has been travelling extensively through Egypt and Europe. Mr. Kelekian is bringing a number of rare Egyptian antiquities and oriental jewels with him and also some beautiful embroideries.

James P. Silo, of the Fifth Avenue Art Galleries, No. 366 and 368 Fifth Avenue, announces the forthcoming sale of the notable collection of English and colonial antiques formed by the well-known expert, Mr. W. Starbuck Macy, and consisting of over two thousand lots of genuine Chippendale, Sheraton and Hepplewhite pieces and rare early English and American potteries, and historical china. The exhibition and sale will open in the Fifth Avenue Galleries on November 12, and will require two weeks for its display and dispersal.

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